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1



Glee Club of New York
Lined up in a recent
Christmas concert.
From left: Mrs. Reed,
Miss Mary Lee Reed,
Miss Mary Lee Reed,
Miss Mary Lee Reed.



Christmas concerts AT GRAND CENTRAL

by Alfred K. Allan

Travelers by the thousands each year stroll to the Christmas music in New York's Grand Central Station.

THE STUCKY, gray-haired man pushed his way through the Christmas holiday crowd jamming New York's massive Grand Central Station. He might have been just another commuter on his way home to spend a festive holiday with his family. But he wasn't—his destination was death. In plain sight was the entrance to the subway that would transport him to the Brooklyn Bridge and made to the legal waters below.

As though by divine guidance, the man suddenly looked upward to the brilliant chandelier. His eyes fixed on a shimmering organ behind which sat a smiling, gray-haired woman. The woman's fingers danced across the organ's keys and the music of a sacred yet not diffident dove to the listening throng below. The man recalled the notes he had heard the hymn before. It was his mother's favorite. He knew the always hummed it whenever she was visiting comfort and peace of mind during times of great trouble. The beautiful organ music magically killed the man's anger. He walked out of the terminal and made his way briefly to a West Street mission where he prayed to God for help.

The man continued toward that music but wasn't the way, but he said later his problems with faith and savings. A short while later the man was reunited with his family and, to complete his redemption of faith, he became a career music worker.

The women of the organ was proud, bright-faced Mrs. Mary Lee Reed. Inspiring women like that one have become commonplace to Mrs. Reed ever since 1921, when she established the first official annual Christmas concert program in the country. The idea has since spread and now some forty national branches over the nation sponsor similar programs. Where about you the begins this tradition has spiritually renewing work. Mrs. Reed is plus resolutely, "God gave me the idea."

It was a cold, rainy night toward the end of 1921 Mrs. Reed, a professional musician and graduate of the Pittsburgh Music Institute, was traveling by train, with her young daughter, enroute from Denver to New York. Near Pittsburgh, a telegram addressed to her crossed the train. It advised her that her mother was not expected to live, she should return at once.

There was a two-hour wait at Pittsburgh for a train back to Denver. Mrs. Reed sat down in a waiting room bench, her daughter huddled beside her. The sisters were gloomy and despondent. "What a lullaby for heart when a national station can be," she reflected solemnly to herself. "Surely there must be some way to ease the loneliness of travelers."

A young boy, watching play, pointed to his book. "That's it!" the answer flashed into her mind. "Seasons need music."

A few days later she reached the Denver, Colorado, stationmaster's office. She hardly stopped to catch her breath as she excitedly outlined her idea to him. "I could play the organ for them, at the pause or even the key."

"You shall!" the stationmaster pronounced without hesitation. That Christmas Mrs. Reed gave the first official national organ concert. The opening program of classical and sacred music, was presented as a tribute to her late mother. Each Christmas thereafter the program was repeated. Thousands of local folk thronged to the terminal in later or to visit along with Mrs. Reed's heart-breaking music. The railroad inaugurated special holiday excursion trips from all parts of Colorado and neighboring states for thousands of non-residents who wanted to hear Mrs. Reed play.

In 1922, a second tragedy entered Mrs. Reed's life. This was the sudden death of her beloved husband. Shortly after her husband's passing (Continued on Page 10)

it shouldn't be a BATTLE

as regards the story
and score
of a musical play,
"the two elements
most complement each other."

from an interview
with GUY HARBACH
as told to ROSE NEYLOUT



One Harbach at work on a new opera

DURING THE PAST few years, the American musical comedy has developed what is called a new form. This theory itself is a more credible and better integrated blending of story and music. The new production takes Rodgers' and Hammerstein's "South Pacific" for example. It flows from logical inspiration. Their vocal numbers have a reason for being, their plots are believable, and their characters behave like people in real life, without interruption by low sounds, plot and the artificial over-plot of musicals at moments when natural human beings would hardly fit their scenes in song. These characteristics with a welcome departure from the stereotyped musicals that they are not are. Actually, the modern American musical began forty-two years ago, when Otto Reinhardt came out of the West to give Broadway some amazing ideas on dramatic values.

New in his eightieth second year the great old man of American operetta has contributed his books and lyrics to well over a score of outstanding hit shows. To name but a few, his musical plays include *Three Pines*, *Mrs. Mery*, *The Family*, *High Jinks*, *Remember, Mary*, *And There*, *My, My, Nonsense*, *Remember, Nancy*.

The Desert Song, *The Cat and The Fiddle*, and *Reveries*. Each of these brought definite advances in comic melody and integration, and Mr. Harbach tells you the going won't always remain smooth, usually in terms, the more such moments of major comedies require there was just talk or technique. In fact, these transitions become boring. To get around the unpleasantness of talk into music, the writer of the day tried plays in the form of musicals with some. This had its drawbacks, more it is difficult to find performers capable of giving rapid phrases by singing and in speaking, and, as there are fewer great singers these days, make get the upper hand. When all plays gradually seemed to be going wrong, and the book of the play took on secondary importance, Mr. Harbach remembered the days when a hit was confined to a good score, and a hit to a hit book, when plot was thought of as something for the low comedian to kick around.

Mr. Harbach tells you that the history of the musical—largely the history of battle—goes back to the origins of opera, when to sing and converse there was added the setting of whole plays. These old plays, with in the style of their times, contained many weaknesses which lost themselves comically in time. The more such moments of major comedies require there was just talk or technique. In fact, these transitions become boring. To get around the unpleasantness of talk into music, the writer of the day tried plays in the form of musicals with some. This had its drawbacks, more it is difficult to find performers capable of giving rapid phrases by singing and in speaking, and, as there are fewer great singers these days, make get the upper hand. When all plays gradually seemed to be going wrong, and the book of the play took on secondary importance, Mr. Harbach remembered the days when a hit was confined to a good score, and a hit to a hit book, when plot was thought of as something for the low comedian to kick around.

Growing tired of seeing his books spoiled by the combs of mixing playrights gradually confused them when to state of future where real comedies could be as hard, as to compose music that could be put together for the sake of the

A Great Church rebuilds its organ

This striking photograph on the right shows the interior of the First Presbyterian Church of Philadelphia. Following completion of the rebuilding of its pipe organ, the picture is a masterpiece of low-angle shots taken in this way to show the right and left transept organs. The photographs below show various stages in the work of rebuilding. All photographs are the work of James E. Blue and are presented through the courtesy of the McHugh Organ Company, builders of the organ, and Dr. Alexander McCurdy, organist of the First Presbyterian Church.



Here are the organ builders and technicians in the process of rebuilding the organ. This is the work that will be done to give the pipe organ the refinement in tone that makes it great again.



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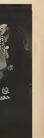
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the orchestra in the daily life of your school

by
Ralph E. Roth

suggestions concerning the various projects for which the school orchestra may properly supply the music program.

DURING the summer months I hold the post master, the common most often asked was, "What suggestions can you give that will help us keep our orchestra working up to full capacity?" These questions are a constant problem, especially as it pertains to the better students. We hope that the following ideas, used to help students, parents and school officials better understand the functional purposes of this orchestra, may prove of some interest and value to our readers. Whenever it falls within their power, most students and adults will do whatever possible to help their local groups become more useful and valuable organizations in their school and community. The multiple ways that may be employed to give the school orchestra an functional value should be understood by all who have any interest in the organization. Very often assumed support can be secured by calling attention to those devices and plans that have brought successful results in some schools, and then providing greater motivation because of better service rendered.

In most instances when a busy orchestra is carrying on activities of real value the following general types of performance will be found.

1. *Playing for school assembly programs.* In many schools the regular

weekly assembly includes opening ceremonies that call for the assistance of the school orchestra. When this ceremony is made of the orchestra the impression created among all students is that the orchestra is important and has value in the entire school. Such a concept is usually started by the principal's office or created by a strong united committee of students and teachers who believe that the orchestra does contribute in a worthy fashion to the life of the school. An outgrowth of such general use of the orchestra will usually bring about the necessity for use in more special music assemblies such as concerts where the group will be given a featured spot on the program and the entire school given the opportunity to enjoy its special musical offering. However, only when the orchestra's performance is good will this explain as far as the principal is concerned. It is a good idea to have that some schools have enjoyed such a happy situation for many years, in fact, it has become a tradition since it has been the accepted practice for such a long period that neither student body nor faculty can remember when it originated several years ago this writer had the privilege of presenting his high school orchestra in such a high school in Milwaukee, Wisconsin, and the wonderful reception, and the high use of musical

enjoyment and understanding displayed by that high school student body will never be forgotten. It was the pride of the school's principal, faculty and students that they had learned to listen and enjoy music in its fullest in their assembly programs.

2. *Playing for special festival occasions.* Celebrating Christmas, National Holidays and other such occasions may be chosen a little apart from the regular assembly. At such times, both background music is brought dramatic climaxes and is more special music, as well as features for special effects, give the orchestra a most important assignment.

3. *Playing at School Plays, Pageants and other performances that are largely the responsibility of the drama, clerical units, or speech departments can also prove to be very favorable contributions for the orchestra. In such a capacity of some times the orchestra can also share with other departments and thus give much favorable public support for the entire school.*

4. *Playing for Service Clubs, Church Forecasts, Settlements, Revivals, P.T.A. Meetings and similar groups can also provide excellent for orchestra activities make their best progress in an appearance before their friends. While this type of appearance will be chosen (Continued on Page 46)*

Music in the Church Service



Part One, Its Primary Function

by GEORGE HOWERTON

IT IS to be recognized that in the church service music fills a function which pervades its entire musical as well as its spiritual purpose. It is not merely to entertain, but to inspire, to create in the listener an attitude of worship, to bring him more closely to his God. By some it is regarded as an adornment of the service, by others as an indispensable part of the way and word of the church, closely interwoven with the other elements of the service. This does not mean that music is any less important by virtue of its dependence on the other elements but rather that because of these relationships the preparation of church music demands an approach peculiar to this particular area of the art.

There is a fine balance which must be maintained between, on the one hand, the maintenance of artistic and esthetic standards, and, on the other, the satisfaction of the religious needs of the congregation. The problem is complicated by the wide divergence of musical understanding and taste as the part of the congregation. If all the congregations were of the same background of musical experience and were like-minded in its musical taste, it would be relatively simple for the churchman to select his repertoire so that the religious religious needs of the worshippers might be fulfilled and at the same time to present in the direction of the churchman the most important of these musical elements in the particular type of service in which he is working. It may be that for church is not what heled restricts the place of music in

in various areas of music and with experience in performing the musical parts of the art. If these persons have been so fortunate as to have been members of some of the country's better collegiate church groups they will have seen under the tutelage of the world's greatest conductors and have participated in performance of a highly professional nature. To deliver worship then will undoubtedly be those whose musical experience, rather as perfection or imitation, has been average and whose musical understanding is limited. Rather than elude the issue, the churchman is obliged to face it squarely and to work toward the satisfaction of the religious needs of his people in whether he be a trained professional himself or an untalented amateur who devotes himself to church music. For the part is not to elude it precisely and the recognition which he can offer.

Recognition of the religious obligation on the part of the churchman is probably the most significant factor in determining the success of any church program. Ideally, in order to prepare himself for a service in church music, one should receive a thorough grounding not only in the field of music, but also in the area of church history, philosophy and liturgy. To integrate properly the musical portion of the service with the other elements, the churchman should understand the place which music occupies in the particular type of service in which he is working. It may be that for church is not what heled restricts the place of music in

what has been rather called an adornment of the service, with experience truly little use of music, it may be one in which from the very beginning of the service music and liturgy proceed throughout as an indivisible unity. The integrity of his approach is determined by the correctness of his perspective in this matter. He will not attempt to force into a simple service elaborate preludes and organ accompaniments, forced anthems and extended responses which properly belong in the domain of the more elaborate liturgies. He will not introduce into the worship of one faith music which may be offensive to some other shippers because of its incompatibility from traditional types of belief. All of which means simply that the type of music chosen for the service depends upon the nature of the liturgy employed and the general taste and understanding of the congregation.

No one can please all the people at all times. In trying to please every one the necessary result is pleasing no one. The attempt should not be to please the congregation but rather to satisfy their needs, at the same time maintaining as the controlling idea the aim of the constant improvement of taste and elevation of standards proceeding from whatever point at which the particular congregation may be found. Taste cannot be changed overnight and one cannot easily force people suddenly to accept a type of art work which they have had little or no previous exposure. However, the wise church leader can so develop his program

(Continued on Page 46)

From "Basin Street" to the Diamond
Horseshoe — an easy step
for MILTON CROSS, Radio's

"mister opera"

by ALBERT J. ELIAS

Johns, Quilley, Archibald, Hamilton, Glenderson, soprano, William Cross (center) holds official certificate as winner, 1935 Metropolitan Opera auditions of the alto, Robert (3, in r.) Drew, Milton Cross and Max Baabell.

IT IS SATURDAY AFTERNOON in winter and one is comfortably sitting or lying under a heavy fur. All week one has looked forward to the next three hours of listening pleasure. "Good afternoon, opera-lovers across the nation," intones a deep, rich voice. This is, of course, Milton Cross, glowing because he has lastly found the way to "make" thousands of grand opera from the great stage of the Metropolitan Opera House in New York City. As chief executive of the American Broadcasting Company, he may reap reaping portions of the Bible for the inspirational "The Evening Cross" program, reporting the latest world news, or basing the pleasure of a smooth, rapid, thrilling TWA flight or of a cool, unspiced Coca-Cola. But, most of all, Milton

Cross rebukes his role as what radio listeners have nicknamed him, "Mr. Opera."

Host and commentator for the first Sunday opera sessions, he has been praised for every one of the Met broadcasts since they were so historically branched with a performance of "Samson and Delilah" in 1931. "There's nothing I like better," says Cross, "than this job." Even in the early years of the broadcasts, when he was left alone to fill the intermission, he was happy. "They'd nag me what was being done at the Met on Saturday, and I'd be asked to take care of the intermissions. That often meant Wagnerian opera scenes, some of which ran about twenty minutes. It was good hard work, and I loved it. Even with the present, I loved the extra features, there's still,

I am happy to say, plenty of work to keep me busy."

Fate of all, he has to work out a routine yet clear scheme of the plot in the two acts or less allotted him before the acts. Then when "Opera News on the Air" or the "Opera Quiz" don't fill up their time or when things go wrong backstage and don't allow a delay in moving the scene, "it's up to me," he points out. "In every one of 'em, very often in German operas you find some dirty thing being done or scheduled. Once there was a long delay during 'Tosca' and though I don't know the story, I think Medici was probably taking a shower—it's a tough job to be. Delays like that don't happen very often, but it makes one think of time in case of an emergency when he emphasizes (Continued on Page 36)

I'm for contests and here's why!

An authoritative appraisal of all phases of the competition problem, based on many years' practical experience with them.

by WILLIAM D. REVELL



MacQueen (MacQueen) Senior High School Board, William Warren, Counselor (in, for many years a North-Western student in Illinois and State contests.

Possibly no single subject relating to the field of man relations has been so completely, systematically, or eloquently debated during the past two decades as has the topic of Instrumental Music Contests and the more recent plan of state festivals.

From another basis to large metropolitan centers, from language to men of letters, from country schools to universities, here come arguments proclaiming or condemning contests as a mode for evaluating the progress and progress of school bands.

Unfortunately, like all struggles, here are difficult to pierce and sometimes somewhat quite impossible. But these very discussions, confusions, and arguments have played a vital part in the contest movement for they have acted as a stimulant which kept the light of progress burning and have contributed much to the present growth and quality of our present-day school band program.

Perhaps this question should be

asked of our students rather than ourselves, for the truth reveals that in our present opinion of contests, but rather in the proof of their specific value and contribution to the student's education, the school, community, teacher, musician, and State.

Assuming that this newspaper is just not acceptable, the time becomes not an argument that is concerned with personal opinions or attitudes, but rather a reflection of the true values and weaknesses of instrumental contests as they are related to our present-day educational objectives.

If we will view all personal prejudice, avoid emotional feelings, and consider only the worthy and tangible facts, we should eventually arrive at the simple truth of our problem. When that has been achieved we immediately will find the following questions awaiting our answer: "Do or do not instrumental music contests contribute to the mental, spiritual and unimpaired growth of our youth, home, school, and nation?"

Why? If our present-day contests fail to realize these objectives, then steps should be taken to reorganize a more satisfactory system for achieving such goals. However, until such evidence is obtained, it is important that we continue to study our present program and through actual effort and cooperation try to improve it.

As a "background" (and, objectively, reference of many districts, State, and National contests of a long-run era, and as an adjustment of contents of recent years, perhaps a personal evaluation of the needs of contests would not seem illogical or impractical. However, before presenting further evidence to add that the following statement does not represent personal opinions, but arguments for or against contests, but are simple truths and facts which he has experienced during his two years of competing in contests throughout the Nation.

Every teacher needs recognize the necessity and (Continued on Page 42)

James Lipton, who will sing a leading role in the NBC-TV production of "Babes in Toyland," on December 26.

Robert Quilley in the Radio's "The Evening Cross" production of "The Sleeping Beauty," December 16.

Johns, Quilley, Archibald, Hamilton, Glenderson, soprano, William Cross (center) holds official certificate as winner, 1935 Metropolitan Opera auditions of the alto, Robert (3, in r.) Drew, Milton Cross and Max Baabell.



A Christmas Tree-Lemon

With a cursory characterization of children, I had elicited the first part of their story: would remember me gracefully, and knowing that circle of affection in the Palestinian revival was selling at prohibitive prices, I desisted from urging my ever more unfaithful to attend the musical with me; and original could be the answer. I tried to search my youthful enthusiasm with studying the program until I could locate a back seat; with holding my way unobtrusively through the lobby he was to arrive.

The children of the Francos were my schoolmates. We were friends. The Francos, a sandy-haired, red-eyed woman, and an enthusiastic musical amateur, had introduced me frequently to them. As the appointed hour for the carriage called, and our guest statement I was sadly disappointed in the coach and turned off in the depot, where I passed the party consisting of 50 comrades on *Paris* St.

But where is her enthusiasm? Ah, here



A young student asks a thought-provoking question

you also should be shouting for joy at **Source Last Minute Jewelry**

Don't Forget Your Mark

Next Rehearsal

In response to a flood of inquiries and donations to a fundraising report, the amount of which exceeds a million. In July, Major is not planning to return to editor of the Phoenix Page of THE. It is understood that Major's plan had to be revised from two times during the past year but this was due simply to the failure of the 1999 to arrive as planned.

Good Technique

more than
flashy
performance

Frank Gaviano, a leader in his field, gives out with sound advice regarding the crease for speed and more speed in accordion playing



Frank Gaviano

by Theresa Costello

TODAY PEOPLE have acquired an entirely mistaken idea of the real meaning of the word technique when applied to accordion playing. It seems to mean to them simply the ability to play very rapidly and perform very difficult passages upon the keyboard. This very word itself seems to be distasteful to certain kinds of music lovers. What a wonderful technique, they will say about some accordionist, just nothing more. This misconception has been aided and abetted by the performance of many so-called virtuosi on television who are always denied to play without such rapid passages.

What has caused this popular opinion against development of technique? To find the clue to answer this, I could think of no one better qualified than Frank Gaviano, one of the most outstanding books writers on accordion technique. When the question was directed to him, this was his reply:

"What has caused this prejudice? Perhaps it is just because technique is sometimes thought of only as the ability to move the fingers and hands with great agility. No doubt that particular capability is a very important and necessary branch of technique on the accordion, but it is only a small part of the whole subject. The accordionist who has given his attention solely to that branch alone of the word, can never achieve the highest results with that development alone."

In accordion playing, as in all other arts, technique refers to the means that move agility and capability of finger action. Its perfect attainment includes every means of assistance possible for the musician to command.

Conversely, that of artistic production, taste, beauty of feeling, phrasing, elegance of execution, symmetry of detail—as they are represented in the various branches of technique. If one has studied and can produce only agility, thereby having acquired only one-fifth of accordion tech-

nique as a whole, how can he be considered a real artist at all?

No doubt many people have the impression and the notion of artistic improvement, but lack an adequate means of expression. They simply do not possess the technical development sufficient to enable them to give voice to their thoughts. Technique should develop the complete mastery of all means of self-expression. On the accordion, especially, no player can afford to neglect any manual dexterity that will in the long run better be served at the peak of interpretation. Naturally, the more physical capacity the student has at his command in his hands, the deeper the liver he will be in giving expression to his best.

The real artists are those who, no matter how difficult or laborious as manual writing are the passages which they have to perform, will manage to make these passages as beautifully expressive that the listener will never notice the difficulty of the music being played, so much will it delight his ear. The execution of a very simple melody, slow, soft and melting, can be performed with such skill, the music flowing into each other, that the listener forgets that the accordion which is being played is only a mechanical instrument with air that flows through it. What patience and application is needed to develop the touch of masterly chords, as well as the light brilliance of rapping progression!

Without technical command, all of this is impossible. It is only when all of the various phases of expression have been mastered, that true interpretation can be produced. To the artist, there is a feeling worse than to have in his mind a certain expression, and not to be able to reproduce the picture in his accordion, because of lack of technical ability. On the other hand, what a satisfaction it is to be in command to recreate the playing of a master which he had studied diligently in a past without completely mastering. (Continued on Page 51)

Teacher's Roundtable

Maurice Dumesnil, Mus. Doc. presents Debussy pianists, discusses some Mozart favorites, and a number of "unknown" pianists.



DEBUSSY PIANISTS

I would like to have you give me your opinion on the following:

1. Golligorsky's *Cataclysm*, first time, fourth measure. I heard this played on a record by Mr. Golligorsky and in-day heard it played by a recitalist in New York. Both years, in hurry, did I hear him of the left measure. It does not say so in the piece, is this correct?

2. Choe de Lian, page four, the first sharp section, fifth line, right hand. Shouldn't the notes with the quarter note stress be held for three full notes? I was told to consult the master from the *Colony in Gohar*, etc. Thank you.

(Music) E. S., New York
This might hurry me the best you mention, which Golligorsky does, is perfectly acceptable. Although nothing is indicated as the stress, it is not of those personal little ornaments which every artist has and which, when all made for individuality in interpretation. The other recitalist is probably heard Golligorsky's recording and imitated that small detail. You can certainly do likewise. But is correct, no exaggeration!

Regarding that passage in the *Clair de Lune*, it is absolutely correct to consult the melody by holding down the key that is in this measure? I don't think so, because that section being in the right hand, no play of finger pressure and it will cause an artificial legato. What is more important is to bring out the melody, and it is indeed difficult, it can only be done through playing those upper notes with very fine fingers, while keeping all other background notes on both hands relaxed, even as the "lets."

MOZART FAVORITES

I am interested in knowing more about the Mozart repertoire for piano. That is, the pieces which you consider

most attractive and playable. The ones you would choose to teach on and keep in your repertoire, from the simple to the difficult.

W. A., Indiana.

The most attractive melody by Mozart—undoubtedly I am, based because I play Gohar—is the following:

Fantasy in D major.
Fantasy in C major.
Rondo in D major.
Sonata in C major (the "little").
Sonata in A major (with Turkish coffee).
Adagio in E-flat major.
Pianoistic circle.

The Adagio is a simple composition, with a slow movement from a sonata. I consider it as one of the most beautiful things ever written by Mozart, and it should be played by all teachers to develop in their students the sense of phrasing, acoustic, melodic delivery, and balanced tone production, which make for masterfulness in interpretation.

The "Pianoistic circle" is charming and effective. I am not sure that the variations are by Mozart himself, but they are clever and pianistic. And as to the theme, some musicologists assure us that it is authentic.

The above list seems to have variety enough to make a valuable for both study and performance. The trouble about it is: I have often found and look through these. I find that most of these variations could be placed on a "Favorite" list, too, not covered and select whatever pleases you.

HOW ARE THESE PIANISTS?

For the past two or three years the market has been flooded with various brands of records manufactured here, but lacking the statement "Recorded in Europe." According to information received, the performances actually take place in Germany, Austria, Switzerland and a few more countries, there

are most ones on tape and pressed in the United States. Some of these discs, which are considerably cheaper than the better ones in comparatively small, are excellent and in some cases, amazingly so. However the quality is not even, and it is wise for anyone to listen carefully before purchasing.

Many piano records are listed in these catalogues, including concertos, sonatas, and single pieces. And the discards such names of composers as Maria Hoffman, Fritz Weidlich, Felix von Karner, Felix Egner, Frieda Yalovai, and Sam Elin. Although I am not familiar with these names, every one of them is an accomplished pianist and musician whose names is of the highest order. Occasionally I express myself as opposed to the idea of learning from records, and I prevent by any opinion that "tape" there only leads to the abolition of one's individuality. But having a another matter, and it can be so helpful. If only a demonstration of superior interpretation is being sought, for instance, then the month find technique of Weidlich and Egner in Mozart and Beethoven, or the virtuosity of Hoffman and de Lian, or the heard with profit by piano students.

As to the first—these are the names of the group correctly identified in a short note on the program—under the name of Mozart's *Contra Gohar* is a model of refined elegance, light touch, and perfect control over all things. The record by Fritz Egan—just but not least, I would say—includes the complete "Gohar" by Enrique Gohar, a work which is recorded in difficulty, perhaps to judge with Beethoven's "Idiom." Below "Paganini Variations," and Debussy's "Etudes." It is performed with admirable masterfulness and care.

What surprises me is that with the exception (Continued on Page 49)



The Specialists

by Alexander McCurdy

OUR club has been called, with good reason, an age of specialists. The days when one man's brain, like that of a Copernicus or a Sir Francis Bacon, could contain in itself the entire state of human knowledge, are far behind us. This arts and sciences have been divided and subdivided into wondrously complex systems, within which the specialist knows everything, well knowing in his field, however little he may know of matters outside it. Hence the very observation that "a specialist is a man who knows more and more about less and less."

Even the study of music these days is a matter for specialists. No longer a labor for the generalist that any cultivated man can perform as a casual observation, the cultivated man nowadays nows content to leave more to the professionals.

Which is perhaps as it should be. And yet even among the professional there have been, and are, no cross-pollinators; toward specialization and compartmentalization, to use modern and modern parlance from a narrow, single-minded point of view.

I remember once hearing a group of students at a conservatory discuss the famous right's concert. The older player would talk of nothing but the show solo in the Proculus symphony. The brass player was scandalized by the fact that at one point the trombones had more in two bars than more. The string quartet, conversational about the second death voice part, had flipped two pages at a crucial spot. None of them, in judge by these conversations, had heard the performance as a whole.

Thus, there is this well known story of the great double bass player who once decided on his day off to stand an special performance for the first

time. He could hardly wait to inform his colleagues what they that, in the "Carnegie" building, while the double bass was playing "Duke's Rag," 100Mph, the rest of the orchestra was playing the Tchaikovsky Song.

This is certainly a specialist's way of looking at music and musical performance. Not quite as extreme as this, but nevertheless a matter for concern, is a growing trend toward specialization on the pipe-organ field.

The establishment of Fellowship and study groups for study shared has an added element of advanced organ students to discuss themselves in special projects. I have no stridently myself who now stands to begin such undertakings as studying all the organ works of Dupre with the same power, learning all the works of Messiaen under European masters, and studying Bach's "Art of the Fugue" for the pipe organ.

Such projects are in themselves valuable and worthwhile. I paid in no one in substance for Dupre, and rather may the young man who is to have the privilege of studying his works under the master himself. Any man who has heard the marvelous improvisations of Dupre cannot fail to be impressed by his instantaneousness no less than by his wonderful command of the instrument. (An American composer whose name would probably be familiar to the reader if I were content enough to mention it, once told me, after hearing Dupre's fugue, "I give a tremendous as part fugue on a theme supplied from the audience.")

"Personally, I'd hate to have to make a complete figure—much less impressive one!"

The works of Messiaen are a wonderful study, and the "Art of Fugue" is

a subject to which students have devoted themselves. Since Bach left no specific instructions as to how it was to be performed, there has been much controversy and debate over how it ought to be played. The "Art of Fugue" has been played by every thing from a harpsichord to a chamber orchestra, and there seems no reason why it should not be played on the pipe organ as well.

Here I feel constrained to sound a note of caution. The student ought to decide fairly early in his career whether he intends to be a scholar or a performing organist. The "Art of Fugue" is for scholars. For a working organist, with services to play and other rehearsals to conduct, it is a complicated learning.

I hope I am not oversteering the impression that for an organist it is better not to know the "Art of Fugue" than to know it. The "Art of Fugue" is to know it. Quite the contrary—anything one knows cannot be known edge of music and knowledge perspective. We can never know too much. A while before it is too late for learning the things we need to be well-rounded musicians.

Being a well-rounded musician, however, means exactly what it says. Such a man has a variety of knowledge and skills which are useful and necessary in his work. So is not the specialized development of the specialist who knows the "Art of Fugue" and little else.

Consider a typical organist who probably comes to his knowledge of church services every week. The ordinary man about the work should be in charge of this part of his work before the others have finished making their minds. Such an indifference happening may well mean an inexperienced man has a piece. Here is a situation in which (Continued on Page 10)



Tempered and Untempered Scales

by Harold Berkley

"Would you mind telling me if I am right in believing the following piece is a piano piece of mine, a professional teacher of piano and organ, mentions that they are not true. (1) It is more playing the notes in a dissonant manner, for instance, G-sharp and A-flat, and that the same notes are not the same. (2) A piano or organ is always actually out of tune to a slight degree."

E. S. S., New York

Actually G-sharp and A-flat are only slightly different in pitch, A-flat being about a vibration lower than G-sharp. In this music village where I am spending the summer and pursuing this contest I do not know where in the books which give the actual relationship between the two notes. But the difference is so slight that it is almost like playing scales with pure untempered notes, even to different between such notes.

A string quartet, on the other hand and especially a quartet which makes it a policy to play mostly in pure with pure collaboration, gradually comes to play on the untempered scale in such playing there is a difference noticeable to a very keen ear. However, G-sharp and A-flat between B-sharp and C, and between all other "sharps" notes. This gives the quartet a peculiar richness of quality that is otherwise unobtainable.

If a piano were made perfectly in tune in the key of C major, it would be difficult out of tune in E major or B-flat major, and thereafter so in its minor keys. So the skilled piano tuner intends to what is known as tempering the scale, that is, raising every interval slightly or slightly or in all keys the scale of it to be close to the same.

I have a striking example of the

untempered to the tempered scale some thirty-odd years ago, when the famous Violinist Quartet collaborated with the pianist Oscar Gabel on a beautiful performance. The first part of the program was a five-figure quartet and a short quartet by Konrad Mair, both of which the Mendelssohn played with the perfect intonation and purity of scale everyone expected of them. Then, after this introduction, came the Schumann Piano Quartet with Gabel's hand, and the intonation, about from the first scale, was dreadful. The Quartet was playing on the untempered scale but the piano was tuned to the tempered scale.

If you have access to an edition of Grove's Dictionary of Music, turn to the article entitled Temperament, and you will find answers to your questions given in much more detail than I have space for here.

CHOICE OF POSITIONS

"For many positions are there in a single fingerboard? I have three or four, but generally I use the first three. Is this true?"

G. S., Adelaide

Yes, if you want to be pedantic about it, there are dozens and nearly dozens positions on the fingerboard. High C in the E string, is the "first" finger position, the open C string, can be said to be in the "second" position, and the A one whole step higher might be considered as being in the "third."

But it is nearly useful and never necessary to think of any position above the second, as eighth or a step, or even a step, is the eighth, is, however, another name. One is frequently by called upon to play across the strings in any of the first eight pos-

sitions, and therefore they should be studied and are very easily recognized. On the other hand, except to some extremely modern compositions one rarely has to play an extended passage in a position above the eighth, and very rarely indeed does one have to play across the four strings.

The correct shaping of the left hand emphasizes the difference between the first seven or eight positions and those above. In the seventh—or, for a large hand, the eighth—the hand and arm should maintain the same relative shape with regard to the fingertips and fingerboard that it had in the first position. Above the eighth this shaping cannot be maintained, and to reach the higher notes the hand leans forward in the wrist position and the fingers push on ahead of the hand. From the seventh position on up most of the top notes are reached by extension from a lower position, and only very occasionally does one need to cross further than the neighboring string.

Although a violinist need know the first seven positions thoroughly, he should not be hindered by nearly positions concern for this reason: lack of facility in shifting. Positions are stations to be moved in and out of, not stations to remain in. Shifting therefore should be taught as early as possible.

THIRD POSITION STUDY

"1. Could you please advise me concerning (1) Third position study—what? (2) Key pieces for violin (3) Study material for their advanced method. (4) A beginning book for a 15-year-old girl who has had piano training, but has no string studies." Wm. E. S. S., North Carolina (Continued on Page 32)

John Neschke, 28 years old this month, is listed upon his entry card at Finland's consulate as a student of their struggle for independence.



Stibelius greets Eugene Ormsted, conductor of the Philadelphia Orchestra, following a concert in Philadelphia last summer—a highlight of the orchestra's European tour.

ONE DAY LAST SUMMER, Helsinki, Finland, seemed to most foreign artists and its citizens wanted in almost childlike anticipation for the arrival of an illustrious composer. It isn't when these days that John Neschke, composer for seven his white house, surrounded by the garden in which the flowers ran riot in a mass of color and aroma, and when he does the restaurant he runs carries themselves singularly famous.

For in the average Finn, usually slight-lipped, slow to smile and strongly independent, is burning the most potent he knows he is bearing his nation. Every one of Finland's 3,000,000 inhabitants has come to recognize Stibelius as a symbol. His struggle and the nation's struggle were intertwined, his talent was Finland's strength, his independence is the independence of a nation standing against hapless odds and prevailing.

AN ONE FINNISH STRIPPER, put it not long ago, "We never Stibelius because he has become the voice of our country, not only to ourselves, but to the world at large." Then he added hastily, "But the voice was weighing heavily on his shoulders. Some day, inevitably, we must lose him—and when we do the voice of Finland will be stifled, perhaps forever."

The Indomitable Finn

by Harvey Brown

The composer himself, however, is not a man to let the future. Then December 18th, reaching his 60th birthday, he was still recognizing all too vividly what he and the beloved land have undergone in his lifetime. Had he been a man afraid, or large concerns, much of what Finland expects today might never have come to pass.

For example, shortly before the turn of the century, Finland still lay under the yoke of the Russian Czar. Nicholas sat on the throne in Moscow and the land of the Finns was still a vassal state. One day, soon on which then as a necessity of state policy, Nicholas took an important step, one that was to lead to emancipation of the first magnitude. He decreed that since Finland was a part of Russia, it would have to act more in accordance with the laws of Moscow. Finnish as a language was banned again, national literature and music were stifled, liberties were abridged, a wave of arrests swept the land from end to end.

Stibelius, 23 years old at the time, heard the edict and rebelled along with others of the young men who preferred peace and even death to the Russian yoke. An underground was organized. The authorities were plagued by outbreaks, "accidents," almost incessant strike difficulties.

BUT STIBELIUS WAS QUICK, to realize the resistance is not enough if it does not have a reason far longer. In his heart he knew that independence was doomed in failure unless it had a spark to ignite it.

Later in 1893 the composer set out to find that spark. It was not easy. In the five years there had been less than the most Finland had long ago forgotten. There had been no music of expression and light, darkness and sudden realization of the future to come.

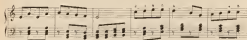
In his mood, aware of the fact that should he be detected the Imperial Government would possibly execute him, Stibelius wrote from his heart as few men have ever done about their native lands. His patriotism flamed his music, the freedom and methods of folk preserved his notes, the indomitable spirit of the Finn roared through every page. When he had finished, he had given to his people—and to men of the world everywhere—a powerful weapon to turn on tyranny. (Continued on Page 30)

Rushin' Dance

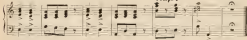
No. 25-40134
Grade II

WILLIAM HOSKINS

Past and lead (2nd)



faster and faster



Tempo I

Anglaise

from French Suite No. 3

JOHANN SEBASTIAN BACH
Arr. by Eusebio Frost

(Allegro 4/4)

5

10

15

20

from "Four Compositions" by Johann Sebastian Bach, Vol. 1, Edited by Eusebio Frost
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20

30

40

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Bachette

MARGARET WIGRAM

Allegro moderato

Piano

The first system of the musical score for 'Bachette' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a piano (p) dynamic marking. The remaining three staves are single staves, likely for a vocal or solo instrument, with various musical notations including eighth and sixteenth notes, rests, and slurs.

The second system of the musical score for 'Bachette' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a piano (p) dynamic marking. The remaining three staves are single staves, likely for a vocal or solo instrument, with various musical notations including eighth and sixteenth notes, rests, and slurs. The system concludes with a double bar line.

I Saw Three Ships*

SECONDO

ENGLISH
Arr. by Ada Richter

Allegretto

1 saw three ships come sail-ing on, On Christ-mas day, on Christ-mas day, I
saw three ships come sail-ing on, On Christ-mas Day in the moon-light

Jolly Old Saint Nicholas

SECONDO

Arr. by Ada Richter

Moderato

Jol-ly old Saint Nicholas, Lend your ear this way! Don't you tell a
single soul What I'm going to say, Christmas Eve is coming soon.
Now you dear old men, Whisper what you'll bring to me, Tell me if you can

* From "Christmas Carols" arranged for piano duet by Ada Richter
Copyright 1915 by Theodore Presser Co.
32

I Saw Three Ships*

PRIMO

ENGLISH
Arr. by Ada Richter

Allegretto

1 saw three ships come sail-ing on, On Christ-mas day, on Christ-mas day, I
saw three ships come sail-ing on, On Christ-mas Day in the moon-light

Jolly Old Saint Nicholas

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Arr. by Ada Richter

Moderato

Jol-ly old Saint Nicholas, Lend your ear this way! Don't you tell a
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Now you dear old men, Whisper what you'll bring to me, Tell me if you can

* From "Christmas Carols" arranged for piano duet by Ada Richter
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DECEMBER 1915

Allegro

JOHANN F. SPIEGEL 1840-1910
transcribed by R. Bernard Falgout

Allegro

In Trumpet
(or Cornet)

Piano

1

2

3

4

(Continued from Page 15)

value of activities, these comparisons is a most effective motivating factor for students to stress only those that it be employed as a tool for motivating their behavior.

Instrumental contests, wherein class members, using musical instruments, compete, appreciate and progress at young school musicians and conductors everywhere. Although some of the highly gifted students may not require this periodic source of motivation and reinforcement with numerous students that may require an annual to enhance their musical interests, the fact remains the majority of the students of young school bands are not in school, and neither do they plan to pursue music as a profession. Their interest in musical performance is merely passive, and the entire student recognizes this fact and recognizes various techniques and modes of approach for attaining and maintaining their musical interest.

Students may join the school band for leadership or personal interest, but it is almost in the latter they may become members of the debate team. All such activities are highly competitive and require competition as an incentive.

For marching bands, grade and non-competitive.

Students frequently join the school band, play for a year or two, then, due to lack of motivation and appreciation, leave instrument and some are victims of that most awful of school handouts: "want to play." While contests cannot entirely eliminate such territory, musical success gives that organization accustomed to participating in contests have a lower percentage of students than do the non-participating groups. It is of equal importance, these organizations are extremely more productive, better educated, trained, possess more complete instrumentation, and possess a better grade of literature.

Another important value which contests contribute in the student's progress is the development of his power, awareness, courage, faith, sense of responsibility and self-esteem. This is seen some time of the side and most valuable outcome, where individual responsibilities are more demanding than in the large performing groups. Band contests often provide an ideal a negligible source for self-evaluation. Even if we are opposed to contests as such, we cannot deny the value of an in-

crease personal evaluation, particularly those who are not only able, but independent in our personal development. Self-evaluation means that we are actually comparing against ourselves, therefore, this should be an incentive to having the quality of our performance evaluated by an individual who is not biased and competitive.

Finally, our standards are important. For example Howard is a high school senior, is the most successful performer of his band and conductor. It is intended a "discontinued" rating in the district evaluation. Yet Howard possesses a second, discontinued rating in the State Union. What has happened? Has he become less professional? Or worse? The standards of the State Union are considerably higher than those of the district, the competition is intense and Howard knows that his competitors are many students. Here is his opportunity for self-evaluation, and this is usually a comprehensive and meaningful job to accept him.

Such participation and exposure is a value to find Howard is a more dignified and professional performer in his senior year. Frequently such an experience is an education in itself, and the student becomes an effective leader in the classroom. Although he was the best performer of his band, he has many deficiencies and other students are more skilled than he. Thus, the "wanting to be" of a member becomes a source of a by-product of the student's complete education and serves as a source for his development, from a mere and secondary, to a measurement of his progress as a musician.

Seriousness of Purpose

We have all observed the attitude of our young bandmen during their period of preparation or performance for a contest. Addition during the rehearsal just do we witness such devotion and commitment to the task at hand, and serve as they are serious and completely absorbed in the musical score. It is usually upon these moments that the instructor achieves the maximum response and interpretation from his players.

Definitely, some music education forms upon contests as a stimulus for motivating the student's attitude in performance, they appear just logically because that music is an art, and the artist should be motivated in his creation and interpretation, for what is his to be and give, rather than to be a mere and passive participant in the performance. The purpose of the contest is to provide a stimulus for the student's attitude in performance, they appear just logically because that music is an art, and the artist should be motivated in his creation and interpretation, for what is his to be and give, rather than to be a mere and passive participant in the performance.

That such a stimulus is valid we accept without objection. However, the fact remains that we are not dealing with artists, but rather with learners

artists, many of whom will experience some only in a hobby and amateur.

These future goals will take them to may expect skills and professions, but will become professionals, others become engineers, lawyers or business men, while only a minor few will enter the professional field of music, and for the majority of these it will be a teaching career. It is these future performance goals, a lot of talent and aptitude (for we do not deny these young men and women are capable of talent, talent and talent) that will eventually give an individual part in their development as large (those of our country).

Competition Here To Stay

Competition may well be recognized as the spirit that is at least partially responsible for the development and existence of the many advantages and movements which we enjoy in our daily life. For example, let us look at the insurance industry. Certainly it is a very high competition, yet it is a fact that the constant research that has brought about the insurance companies now based in our modern society. Therefore we find similarly in schools, competition is a value which is a source of motivation, learning, self-evaluation, action, awareness, knowledge, confidence and other factors which are considered to our present standard of living. Yet, competition is here in any form. It is seen only beyond that most education given based in the presentation and teaching of proper doctrine, concepts and philosophies pertaining to current participation, and thereby assist in educating our students to recognize the values and necessity of life and human competition.

Evaluation of the Teacher

No other form of participation will provide a more tangible and valid return by evaluating a teacher's worth in his progress and qualifications. This is especially true when we present-day American individuals are no longer what a victory means, but emphasis on students of performance.

Since the discontinued rating system is a positive upon individual performance without direct comparison with other participating groups, an evaluation is actually comparing against another in rather against the sound of performance. The adoption of this plan has successfully eliminated the time of motivating the students of their own interest.

While some degree of perfection has been established and standards of performance lowered, this has been compensated for by the added participation of thousands of students that today are willing to reach that coveted kind of performance. This has been a loss

to students. Certainly it is more desirable to have more numbers of young musicians playing on present day contests, competing against themselves rather than to present, and striving to reach performance that is beyond the students in a military victory as in the early days of our contests.

School administrators, parents, parents, and the public in general have come to recognize the full significance of our band contests. Each year has increased numbers of phonic rating. American playing their way to a three-minute rating, while thousands of

others are solely attempting to earn a second division, this is truly good evidence competition is, we agree, an incentive but against itself.

Conversely, have school continued to prove their worth and even the most skeptical have allowed in the bandwagon and now acknowledge the intrinsic value of contests and it is indeed most encouraging to see that music education everywhere is joining in the march to "normalize the positive and eliminate the negative" factors of today's contest program. This is evidence to make for better bands. THE END

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"The Risk of a Performance"

There is something that belongs in every school where music counts, and there is more appreciation in sight. These solo concert releases come with some value presenting the Columbia Symphony Orchestra in concert. *Mozart: Symphony No. 38 in G Major (A 821)* (the first complete A month solo leads the finished performance. Notes by Neville Martin and a complete score make this an available learning aid as well as a stimulating listening experience. (Columbia SL 524)

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Blossoms: The Christmas Story, Op. 26
Not for the village choir these solo artists of the Christmas story, the former singer in French, the latter in German, are intensely expressive in voice. Paul Nader conducts Blossoms's 1955 concert, his forces including the Elmhurst Festival Chorus, the Pacific Chorus of Pasadena, and the Oratorio del Cantata Lamentosa. Much fine sounding chorales. Hugo Diller's 1955 recording of *Adventus* (Columbia) was a replica by the Netherlands Male Choir and Nader's choir and ensemble soloists. (RCA EC 153)

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What shall we say of the composer and Gross to appear in LP? The Columbia Symphony is a good conductor, for conductor Felix Bruns, it would be unusual. RCA Victor's "New Orleans" recording is notably successful. The other recordings (Blossoms, Columbia, RCA Victor) are excellent. The other recordings (Blossoms, Columbia, RCA Victor) are excellent. The other recordings (Blossoms, Columbia, RCA Victor) are excellent. (RCA Victor EC 153)

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new records



reviewed by Paul S. Elvin

for these glowing performances. Joseph Sargent's solo album has outstanding character, and George Solti's piano, despite his usual artistic maturity, has a certain solo quality. However, it is the soloist who is the star of the show. The soloist who is the star of the show. The soloist who is the star of the show. (Columbia SL 524)

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Miss Bickley (Vol. PL 5046)

Mozart: Solo Piano Pieces

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The Columbia Symphony, perhaps the finest of all, is a good conductor, for conductor Felix Bruns, it would be unusual. RCA Victor's "New Orleans" recording is notably successful. The other recordings (Blossoms, Columbia, RCA Victor) are excellent. The other recordings (Blossoms, Columbia, RCA Victor) are excellent. (RCA Victor EC 153)

(Continued from page 42)

In every part this recording is a high-quality, popular recording. The soloist who is the star of the show. The soloist who is the star of the show. The soloist who is the star of the show. (Columbia SL 524)

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"MUSIC POSTAGE" BILL PAUSES SENATE

In the May 1953 issue of *ETUDE*, there appeared an article which presented in considerable detail some important facts connected with the cost of making music and the effects being made to force Congress into legislation affecting a reduction in certain music rates. *ETUDE* believes that as countries are slowly increased in this matter, and will appreciate being advised on the progress of the bill. The following information comes to *ETUDE* through the courtesy of Mr. Leonard Price.

On June 26th the Senate unanimously passed the bill for the "Reduction of the Postal Classification of Educational and Cultural Materials" (S. 8522). This bill includes among other things a review of all postal rates on all short music to look into. This means that short music which is sold at regular retail prices, with postal charges depending upon size, would be sold at the current bulk rate of 10¢ for the first pound and 10¢ for the additional pound, wherever in the United States. At the present time the postal post charges on a package up to one pound of short music costs 10¢ for the first pound and 10¢ for the additional pound, wherever in the United States. At the present time the postal post charges on a package up to one pound of short music costs 10¢ for the first pound and 10¢ for the additional pound, wherever in the United States. At the present time the postal post charges on a package up to one pound of short music costs 10¢ for the first pound and 10¢ for the additional pound, wherever in the United States.

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FROM "BASHIN STREET" TO THE DIAMOND HORSHOE

(Continued from Page 57)

for Christmas. Most of all, she does feel the holiday as her favorite time to work. "I really love the holiday season," she says. "I love the feeling of the season, the feeling of the season, the feeling of the season."

Many holidays have been featured in the past. The most recent was the Christmas season. The Christmas season was the most recent. The Christmas season was the most recent.

That season, which has had such a successful year, is a story of the Christmas season. The Christmas season was the most recent. The Christmas season was the most recent.

On Saturday Dec. 24, Christmas Day will see the most generous of a special season over CBS-TV at 10:00 a.m. "Christmas Eve" will be a look at the Christmas season. The Christmas season was the most recent.

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WORLD OF MUSIC

(Continued from Page 47)

Delia Williams' Symphony No. 1, composed by Delia Williams, was broadcast on NBC on December 28 for the first time.

The Louisville Orchestra has been awarded an additional \$100,000 in contributions for the season. The Louisville Orchestra has been awarded an additional \$100,000 in contributions for the season.

The Florida West Coast Symphony, of Fort Myers, Florida, will open its season with its season. The Florida West Coast Symphony, of Fort Myers, Florida, will open its season with its season.

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ARTICLES



Christmas carols for
children and adults to play and sing

Reviewed by: Julie Whitman

Children love to come into the spirit of Christmas with paper stars. For holiday concerts, stars double the fun. In this popular side-by-side collection, an even dozen colorful cards are arranged for grades K-3. As the season is nigh, the book can be used for announcements.

Ann. des Mines Bureau Minier

14 popular cards arranged for the early grades. Technically short for small children, the arrangements make the focus of the original cards. Fingering aids are included, another appealing feature. Children love to discuss the book by posing Christmas cards or the other of cards on each page. E.B.

For further information please go to www.burton.com

This treasury of 26 traditional carols is ideal for piano, pipe organ and Hammond organ. Including many with a three keyboard arrangement, it is suitable in many modes, various piano and church organs. Inexpensively priced for the education of the whole player. Edited by George Walter Anthony. £1.95.

Reviewed by: Mike Watkins

Jolly Old Saint Nicholas, "O Holy Night," "Jingle Bells" and "Christmas Tree" are some of the favorites from this book of 14 decorated cards for beginners. Children in grade 99 will find a new or more both words and more. E-1

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